

# IN THE PASSING SHOW AT THE WINTER GARDEN



YVONNE GARRIEK



FRANCES DEMAREST and CHORUS



FLORENCE MOORE

THE cinema season has come to be as fixed in New York's cycle of entertainments as what is reverentially described as "grand opera." It comes, however, in the spring and lingers through the summer months until the young dramatic season has vigor enough to push the movies back into their proper abode, such as the Strand and the Rialto, not to mention the many less known temples that shelter them. Already two of these elaborate productions are on view and six theatres are devoted to the silent drama. More are to come.

It is possible that with this election of a regular time for their appearance in the metropolis there is some solution of the relation between the two forms of drama. None of the city theatres is rented at the height of the season to a cinema, however elaborate it may be. That part of the year belongs to the spoken drama. The picture plays do not possess the strength to rival it at this period. So it is necessary to wait until the first strength of the theatre year is passed.

So, after all, the moving picture is not a rival to the theatre when that institution is in its best estate. That much has been established by the experience of the past two years. It is only as a secondary competitor for the favor of the public that the cinema is now to be regarded in its relations to the spoken drama. It is established more and more plainly with every succeeding year that the theatre of the spoken drama, in its best estate, stands in no danger of the competition of the camera.

The theatre season is now approaching its deepest sleep. The doors of the playhouses are closed and there is no sign of activity about the dusty facades. But behind the closed portals there is all the energy necessary to the preparations for the coming season. Not only here but in towns not remote from managers experimenting with the dramas that the city is to see next year. On a recent Monday four plays having New York as their ultimate place of production were acted in different cities. The theatres that closed last night removed two of the most successful attractions of the year, and those that survive have the sustenance of song and dance.

It is amusing to the man with a memory long enough to recall the in-

equal predictions of the theatre managers. They are going to keep their theatres open all summer. There is every reason to believe that the city is to be filled with strangers. They will want to be entertained and there must be a demand for the theatres. But the first few warm nights put such a crimp into the receipts at the box office that there is a scramble to see which playhouse shall shut up first. It is difficult to wait until Saturday night. It is indeed as hard for the manager as it was for the Western family at the New York hotel with such a beautiful porcelain bathtub that its members could scarcely wait for Saturday night to get into it.

So the managers hasten to close up shop when it is evident that the weather invites to other forms of diversion. The musical plays supply all that the city needs of theatrical entertainment in summer. Nothing is better for the playhouses than the rest which is forced upon them. The public returns to their ministrations hungry for the entertainment of which it has been deprived. So the necessity of closing their doors for a month or two should be no hardship to the theatre managers. If indeed they are able to rent the playhouse to a profitable cinema the managers are to be congratulated.

It is no news that the so-called summer review leans heavily on the vaudeville stage. Indeed the method of constructing these plays is to look over the vaudeville stage, engage the Bounding Bananas, Gurgie and Gulp, Fateine or some other celebrities who bring their own dialogue as well as their voices and personalities to the stage on which these musical plays are acted. It is not always easy to tell why they are sometimes less effective in their new milieu. The wheezes of the comic boys, the stately beauty of the more or less passé Fateine, the quips of the Bounding Bananas do not have the same influence on the audience that they did at the Palace Theatre or elsewhere. But why? If the imported attractions were always to be relied on the task of concocting these summer extravaganzas would be much easier and less risky than it is now. But the effect is by no means to be counted on. Although the conditions are all but the same, there is an element of risk in the proceedings which would not be necessary if the actors could be counted on to exert the same power over audiences in every place.

The lack of humor in the summer shows was recently attributed by an experienced worker in the theatre to the unwillingness of the theatre managers to pay generously for this work from the librettists who might be thought capable of supplying it. That is not in the least the conclusion of the writer. Because this or that hack is able to demand more than this or that one it does not necessarily follow that he is going to write anything better than the librettist who does the job at less cost. It is indeed to the fresh and perhaps less well known genius that one had better turn for humor. Certainly the experienced if exhausted routine who is able to command a letter rate than the beginner is no more likely to supply the sparkle and imagination in which these pieces are usually so deficient. It will probably be necessary, therefore, to seek the cause of their dullness somewhere else.

The appearance of Yvonne Garriek as an actress in the vernacular is likely to be followed by the accession to our own stage of many other seedlings from foreign stages. Miss Garriek, who really was an actress of position in Paris, having been a sociétaire of the Comédie Française, will soon be followed by Edgar Begman, who was also the most famous of the young actors in Paris before he came to this country to play at the French theatre. M. Begman is a Belgian, but gained his popularity rapidly in France. He is now in the early twenties, an attractive personality and an actor skill-

ful in the artificial methods of the French school, which is in reality, never so mannered as when it seeks to be modern and naturalistic.

Other French actors will be in this country next autumn and they will ultimately follow the example of their compatriots and seek a place in the American theatre. There is little probability that the theatre of Europe will recover for years from the effect of the war. It is said that a theatre in Paris which is to-day able to take in \$75 on its most popular nights is regarded as fortunate. The subsidized theatres do somewhat better, but their earnings are as much decreased in proportion. The music halls which draw the largest audiences have reduced their prices to half the usual sum. So there is little immediate prospect in view for the stage in France.

In Germany there is of course little

more that is bright in the outlook. Think of an actor like Arnold Korff with the prestige of the Hofburg in Vienna playing under the artistic conditions which have surrounded his recent performances in this city. But he has acted in his own tongue and not in the language of the people. There is likely to be less contribution from the German theatre for a variety of reasons. But it is true that the actors of the Continental nations are straining their eyes in this direction as toward the promised land. Possibly it is the great prosperity of the English actors over here which has made their lot so envied by their colleagues of other lands. The English actors have found this country since the war began a happy hunting ground. And there is likely to be just about as large a representation of them next winter. Already the rosters of the new companies are full of their names.

In its personnel. For the performance of "Carmen" Mr. Ellis has engaged Geradine Parrar and Rita Fornia of the Metropolitan Opera Company. Helen Stangeley and Alma Peterson of the Chicago Opera Company. Lucien Muratore, the great French tenor; Clarence Whitehill, the American barytone; Leon Rothier, basso; Constantin Nicolay, basso; and Octave Dua, tenor. There will be also a distinguished dancer whose name will be announced later.

The artists engaged for the performance of "Il Trovatore" are equally distinguished. Emmy Destinn has been engaged for the part of Leonora. Louise Homer for Azucena. Morgan Kingston, the English tenor, for Manrico, while Mr. Rothier or Mr. Nicolay will sing Ferrando. The barytone for

the Conte di Luna is still in abeyance. Mr. Ellis has in the midst of negotiations with one of the most distinguished Italian barytones who is now in South America.

Cleofonte Campanini, the very distinguished conductor, has been engaged as general and musical conductor of the Ellis Opera Company and in that capacity he will have complete control of the artistic end of the enterprise. The engagement of Mr. Campanini is regarded by Mr. Ellis as a most important feature of his undertaking.

The company will be complete in every respect. There will be an orchestra of sixty selected musicians, a chorus of picked singers of like size, while the ballet for the incidental dances in "Carmen" will comprise sixteen young women.

Blanche Waldo Dewey makes her American debut at Keith's Colonial Theatre next Sunday afternoon, when she will give a ten minute demonstration of the new vocal art which she has discovered and perfected and of which she is thus far the sole and only exponent.

Mrs. Dewey's art, which has been acclaimed by leading musicians and composers of all Europe, is absolutely unique, according to the verdict of scientists, and is, moreover, so difficult to characterize that no word has thus far been found in the English or any other language with which to describe it.

Mrs. Dewey is the first and thus far the only human being who has learned how, literally, "to sing like a bird." Though she is a finished musician, having begun her career at the age of eight as a violin virtuoso, Mrs. Dewey has no singing voice whatsoever. Neither can she whistle any better than the average member of her sex.

What Mrs. Dewey can and does do, however, is warble and trill in the most musical perfection any musical score set before her, not through the conventional channel of articulate song, but by a process seemingly involving only those organs of the throat which the nightingale or thrush utilizes in the production of song.

Lillian Bonheur is planning to have musicals given by Mme. Calve and conferences by famous lecturers, conferences patterned after those of the Theatre Bodinienne in Paris, in his new French theatre on Forty-fifth street. Negotiations are pending with several French artists and lecturers now in the United States such as Yvette Guilbert, who is expected to give a series of recitals; Jules Bois, who will give a course of lectures, etc. There will also be courses of diction and courses of acting.

The theatre will have the moral and financial support of the Keiths. Mrs. Henry A. Murray, Mrs. J. F. Feder, Mrs. Butler Williamson, Mrs. Robert Bacon, Mrs. W. D. Guthrie and others. The following committee will have charge of the selection of the furnishings of the new theatre, which will be located after the Keiths. Mrs. John E. Alexander, Mrs. H. D. Babcock, Mrs. Robert L. Bacon, Mrs. Fordyce Parker, Mrs. William Mantee, Mrs. Henry A. Murray and Mrs. W. H. Sands.

Mr. Bonheur intends to retain Claude Bonedet as scenic director, Edgar Begman, Lillian Graus, Yvonne Campbell, barytone, and Frederic Gunkel, tenor, will sing with the orchestra under the direction of Hugo Riesenfeld. "The Captive God" is, however, the cinema of the programme, and appropriate deals with the gods of Montezuma. It is urged as an advantage on the part of the play that it suggest "An Aztec Romance" by O. U. Benn which was acted briefly at the Manhattan Opera House several years ago. There will be a Keystone comedy and local pictures shown.

Blanche Sweet is the star of "The Duke," which will be seen this week at the Strand Theatre. Frank Reicher, produced the piece. Hector Turnbull, who wrote the story, Margaret Turnbull, who converted it into a picture play, and no end of famous persons were concerned in the artistic adventure which landed it eventually on the screen. The heroine is a social secretary who refuses to allow herself to be made the victim of an unhappy wife looking for a correspondent. Jan Ruhlert, Carl Frank, Bruce Wernan and Carl Edouard will supply the music.

attending the annual carnival of the Walter Wroes juvenile class in the Academy of Music that I was particularly impressed by the beautiful stage presence and general carriage of one little girl. She seemed as much at home on the big lighted stage as in her parents' home.

"Later I asked Prof. Wroes who the little girl was. That is Ann Pennington of Camden," he replied.

"Well, she is a decidedly clever girl," I said. "An exceptionally clever one," he agreed. Special mention of that effect was made in my Sunday account of the carnival.

It was the next year that Prof. Wroes organized what he termed "Wroes' Buds," a selected few of older and cleverer pupils, and secured for them professional engagements at Keith's theatres and other vaudeville houses. Ann Pennington was one of the Buds. Since that time her progress has been steadily upward.

"And," Mr. Einstein concludes, "I am proud of having been the one to give her the first newspaper boost that she ever received."

## THE NEW FILMS.

The Candler Theatre will on Wednesday be the scene of a new cinema play called "The Queen of the Roses." This is the operetta of Leoncavallo and the music of the famous Ruggieri will be played to illustrate the progress of the scenes. Andrea Dippel had the American rights to the work and had planned to produce it at the Century Theatre, when Italy declared war and it was impossible for Mr. Dippel to get the costumes and scenery which he had ordered. The Rosegraph Film Company is showing the cinema, which in a way deals with one of the adventures of the former King of Portugal. There will be a large orchestra under the direction of Signor Carlo Peroni of the Royal Conservatory of Rome to play the music.

There will be the usual musical accompaniments to the programme at the Rialto Theatre this week. Regina Vicentini, John Campbell, barytone, and Frederic Gunkel, tenor, will sing with the orchestra under the direction of Hugo Riesenfeld. "The Captive God" is, however, the cinema of the programme, and appropriate deals with the gods of Montezuma. It is urged as an advantage on the part of the play that it suggest "An Aztec Romance" by O. U. Benn which was acted briefly at the Manhattan Opera House several years ago. There will be a Keystone comedy and local pictures shown.

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Alma Hanlon will be an added attraction at the Globe Theatre this week, where W. A. Brady has agreed to put "The Weakness of Man" on the programme, with Billie Burke in "Gloria's Romance." Associated with Mrs. Hanlon on the screen will be Holbrook Blinn and Eleanor Woodruff. This will be the eighth chapter of the Billie Burke film.

Myrtle Stedman will be the star of "The American Beauty" at the Broadway Theatre. The sensation of the film will be a shipwreck, showing the boat that precedes such a tragedy. There will be music, and a variety of picture plays will precede the main play of the programme. William Farnum is again the man from the West in the Academy of Music this afternoon. He is going to play in a film version of "The Man From Horse Root." Betty Schade will appear with him. The piece is adapted from Caroline Lockhart's story of the same name.

## ED WYNN'S DIFFERENT MODELS OF HUMOR

While Ed Wynn, alias "the king's jester," has his name in numerous places on the Winter Garden programme of "The Passing Show of 1916" no mention is made of him in the list of authors. Not that Wynn "wrote the show" nor that he wants credit of any sort—except as a laugh provoker—is this written, but to peep back of the scenes during the early stages of the play's formation.

"A tragedian," says Wynn, "may be handed ten thousand words to hurl across the footlights, but the comedian's utterances must be cut to the bone. I have been writing my own stuff for the past thirteen years and during that time I have specialized in my own requirements. If I do say it myself I can fit myself better than any one else. I started writing when I was at the University of Pennsylvania. Then I was a member of the Mask and Wig Club and played with this organization for several years. It was this adventure that led me to adopt the stage as a profession.

"My first resolution was to write my own lines and 'change my act' as often as once a year. Frequently during the eleven years I played in vaudeville I would report at Monday rehearsal to be greeted by the manager with: "So you're doing a new act? Say, Ed, why don't you give us your old act? You know the one with the &c." "Maybe a half hour later we might be discussing some other act and the manager would say: "Isn't it peculiar—they have been doing that same act for the past—well ever since I can remember. It's queer they don't get something new."

"Well they never could say that about me, for during the twelve years I have been on the stage I have written and appeared in these acts: 'The Boy With the Funny Hats,' 'Rah Rah Boy,' 'The Students,' the Freshman and the Sophomore; the Billion Freshman; Mr. Pusybody; Joy and Gloom; the English Nut, the King's Jester.

## WHAT BECOMES OF THE CHORUS GIRL?

"Some seem to think," said Lew Fields, who is appearing in "Step This Way" at the Shubert Theatre, "that the chorus girl is immortal; that she never dies. Some college boys are even foolish enough to think some of the girls are divine. They are, in face and figure—some of them. Well, the dear girls get married. Indeed, their penchant, proneness and propensity for matrimony is simply astounding! Everybody wants one. And what will hardly be denied, they make mighty good wives. They are beyond question the most devoted, domestic and delectable wives aching! Ask any manager what has become of some dainty little dewdrop of femininity who was once in the chorus and you'll find, nine cases out of ten, that she is the loving wife of some sickeningly rich old codger or the admitted helpmeet of some drunken son of dalliance, with plenty of cash to buy her automobiles, yachts and country houses. In every big city of the land you will find these delightful creatures bearing honored names and living up to them right loyally and nicely. I never met the husband of a chorus girl who wasn't glad he had her—and her children. The chorus girl as a wife, to put it mildly, is a success. This fact is generally admitted, and so it is no wonder that you may discover these divinities courted, flattered and addressed throughout their careers on the stage. But what about those who do not marry? This refers, of course, to those who do not remain on the stage. Well, speaking from experience, they then become angels again, and continue so everlastingly. I speak not in Gath, but sober truth. I have known dozens of girls who have left the stage in order to nurse and comfort an aged or decrepit father, mother, brother or sister. The chorus girl doesn't do anything half way; she is ever the little brick, who,

## NOTES OF THE STAGE

On Wednesday and Thursday evenings, July 5 and 6, the Neighborhood Playhouse will give two benefit performances for the Relief Fund of the Cloak and Suit Makers Union, now on strike. The Neighborhood Players will be seen in three of the one act plays produced so successfully by them as the closing bill of their season. These include "The Price of Coal," by Harold Brighouse; "A Marriage Proposal," by Anton Tchekoff, and "A Night at an Inn," by Lord Dunsany, which aroused so much interest when first produced. The Festival Dancers of the Henry Street Settlement will also contribute to the programme group dances from the Russian ballet "Petrovitchka" and interpretive dances from the Festival, both of which were produced earlier in the season.

Every seat in the house will be 50 Morris Gest, one of the producers of George V. Hobart's play "Experience," met P. Ziegfeld, Jr., in the cafe of the Hotel Knickerbocker yesterday afternoon at luncheon and made a wager of \$250 with Mr. Ziegfeld that "Experience" will play an engagement in the Teatro Nazionale in the city of Mexico before Christmas time.

There will be three "Experience" companies next season, and one of them is scheduled to play in the State of Texas in September, reaching El Paso Thanksgiving week. If the prospect of even roses as Mr. Gest believes they will the company will turn south after the El Paso engagement and will jump through to the city of Mexico to entertain American soldiers. If this happy event turns out as Mr. Gest plans Mr. Ziegfeld will lose \$250, but if Mr. Gest should meet with any opposition from a gentleman named Carranza Mr. Gest is likely to think that the name of that Mexican drama to entertain the soldiers, which is a polite swear word in the Mexican language.

"I made this wager with Mr. Ziegfeld yesterday," said Mr. Gest, "as a result of a conversation I had at Fort Sheridan, Ill., in March, with Col. L. Tait, commanding the Sixth Cavalry, which has just been ordered to Mexico. We took the 'Experience' company to Fort Sheridan to entertain the soldiers. When some of the girls had lunch with various officers of the

## IN THE TWO A DAY.

George White, assisted by Lucille Cavanagh, will again be the headliner at the Palace Theatre this week. Such popular dancers have not been seen in a long time and they prove that dancing, when it is so well done, will always have a following. Another dancer who is new to the city is Egan-Burrows Fontaine, who does a hula hula dance, which is not, like her name, afflicted with a hyphen. Kenneth Harlan and a selected troupe of Oriental dancers will support the hyphenated hula dancer. Fritz Scheff, Nellie Nichols, Clark and Verdi and Alexander Carr are also on the programme.

The Colonial Theatre is so glad it is still open that it just cannot keep quiet about it. This week is to be "Fourth of July Week" at the theatre. It happens to be that at every other theatre just as well, but so long as the Colonial holds this a monopoly on the national holiday it might as well be allowed to enjoy the sensation. Ralph Herz, Sophie Tucker, Bert Fitzgibbon, the Boganny troupe and Mme. Dewey, who sings like a bird, according to the preliminary announcements, are in the programme, and there are newcomers every week to add variety to this amusing burlesque, which marks the high water mark of the Columbia Theatre's summer achievements.

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